MUSI 318: Theory II for Non-Majors
(CRN: 20111)

Rice University, Shepherd School of Music, Spring 2020
MWF 9:00am–9:50am
Alice Pratt Brown Hall, Room 1705

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Office hours: By appointment

Course Description and Goals

This course is a continuation of MUSI 317, Theory for Non-Majors I. Students will further their understanding of melody, harmony, rhythm, and form in Western art music, with a focus on the common-practice period (c. 1750 – 1900). This will entail, on the one hand, deepening understanding of diatonic harmony, the phrase model and its extensions, and voice leading; and on the other, extending this knowledge to tonicization and modulation, chromatic harmony, and standard forms. Students will also be introduced to standard techniques for the analysis of 20th- and 21st-century music.

When analyzing music, it is not enough to identify elements and assign jargon to them. Instead, music theory seeks to place these elements in context, to understand their place in the form and narrative of the piece. Fundamentally, it seeks to better describe and understanding what happens in music, and why. Therefore, the student will gain experience applying these tools and systems to music from the repertory; listening to and writing about music, in both live and recorded settings; and composing their own piece of music.

Pre-requisites

Students are required to have taken MUSI 317, or to demonstrate fluency in the fundamentals covered therein. Students are assumed to have proficiency in reading and writing music in standard Western notation. While experience playing an instrument or singing (especially in an ensemble) will prove helpful, it is not required.

Required Materials

(1) ***Textbook:*** Clendinning, Jane Piper, and Elizabeth Marvin, *The Musician's Guide to Theory and Analysis*, 3rd ed. (New York: Norton, 2016).
(2) ***Workbook:*** Clendinning, Jane Piper, and Elizabeth Marvin, *The Musician's Guide Workbook*, 3rd ed. (New York: Norton, 2016).
(3) ***Manuscript paper:*** I recommend purchasing a notebook of manuscript paper for ease of use, but it may also be printed free of charge online (e.g. on blanksheetmusic.net).
(4) ***Access to Canvas***

You should have most or all of these materials from MUSI 317. If you do not, there are several options for acquiring the textbook and workbook, including at the Rice Bookstore, from an online shopping site, or as an eBook. If you purchase the textbook new (or buy the eBook version), you will receive an access code for an excellent online suite of resources, including practice exercises. You will not be required to complete any of the online exercises for a grade, but I strongly recommend using them in your daily study.

Coursework and Grading

Your final grade will consist of five components:

Attendance and participation	15%
Regular assignments	37.5%
Concert report	7.5%
Exams	20%
Composition project	20%

I will evaluate grades within each category according to a point system; they will be weighted in the final grade according to the percentages above. I will convert the final numeral grade into a letter grade according to the scale below. Thresholds are exact—I will not round. (In other words, a 93.99 is an A–, while a 94.01 is an A.)

A+	99–100	B+	88–89	C+	78–79	D+	68–69
A	94–98	B	84–87	C	74–77	D	64–67
A–	90–93	B–	80–83	C–	70–73	D–	60–63

(1) Attendance and participation (15%)

Music theory is not (just) a set of facts or labels, but a collection of skills. Consistent and thoughtful practice of these skills is crucial for acquiring and strengthening them. While this class will primarily be lecture-based, your active participation in class is essential—asking questions, completing in-class exercises, engaging in discussions, and so on. Therefore, attendance at every class session is expected, and participation in class over the course of the semester will form a portion of your final grade. More than three unexcused absences will adversely affect your grade. If you have a legitimate reason for missing class (medical, family emergency, university event), please contact me before the day of the absence. It is your responsibility to ensure that you are caught up on the material we cover when you are absent.

(2) Regular assignments (37.5%)

Short assignments will be given regularly throughout the semester and graded for completion. These will almost always be from the Clendinning/Marvin workbook, though I may at times supplement with other exercises. For workbook pages, I will usually post answers and ask you to correct your own work. Typically, I will collect your corrected assignments at the beginning of the class when it is due; if we will build on the assignments in class I may ask you to keep your pages through the end. Since these assignments will reinforce the topics covered in class and prepare for the next ones, it is important to complete them on time. However, I will accept late work for partial credit for up to two class periods after the original due date, with the understanding that I may not be able to give you feedback in as timely a manner.

In addition to these written assignments, you will be expected to read portions of the textbook before the class when the material in question will be covered (this reading assignment includes the "Try It" exercises in the body of the textbook). I will announce all reading and written assignments in class, or shortly after class via Canvas.

(3) Concert report (7.5%)

You will be required to attend—in its entirety—one concert of Western classical art music throughout the semester, and write a report of approximately 500 words for it. This concert may be a concert performed by the Shepherd School Symphony Orchestra, Chamber Orchestra, Chamber Players, Contemporary Ensemble, or Opera. The dates for this semester's Shepherd orchestra concerts are as follows:

- 2/6, 6pm and 7:30pm, Stude Concert Hall: Chamber Players (Mozart, Ibert, Mustonen, Janáček, and Bizet)
- 2/8, 7:30pm, Stude Concert Hall: Symphony Orchestra (Shostakovich, Ravel, and Debussy)
- 2/29, 7:30pm, Stude Concert Hall: Symphony Orchestra (Dvořák, Barber, and Britten)
- 3/5, 7:30pm, Stude Concert Hall: Contemporary Ensemble (Boulez, Harbison, and Salonen)
- 3/6 (7:30pm), 3/8 (2pm), and 3/10 (7:30pm), Wortham Opera Theatre: Shepherd Opera (Mozart, *La clemenza di Tito*)
- 4/19, 4pm, Stude Concert Hall: Chamber Orchestra (Webern, Mozart, and Beethoven)
- 4/24, 7:30pm, Stude Concert Hall: Symphony Orchestra (Ligeti and Wagner)

More details about these concerts can be found on the Shepherd School website; I will also announce the concerts in class ahead of time. Your concert report may be on another concert listed above, another concert at Shepherd, a concert elsewhere in Houston, or a full concert available online. Some examples are concerts by the Houston Symphony/Grand Opera/Ballet, Chamber Music Houston, Da Camera, Context, Musiqa, Kinetic, Loop38, Axiom Quartet, and Apollo Chamber Players.

After you have attended the concert, upload your written report to Canvas **along with a scan of the full program**, if available (free scanners are available in the library). Your report is due Friday, 3/27.

In your written report, you should cover your impressions of the concert: what you enjoyed, what you did not enjoy, your thoughts on the repertoire, your thoughts on the performance, and so on. Some possible questions to consider: From what eras did the repertoire come, and in what style were they written? What tools did the composers use to create their narrative? How did the pieces fit together on the program? What was your opinion on the quality of the performance (and why)? Be sure to connect the music you heard to class in some way; this may take the form of recognizing elements and structures we have covered, exploring what role elements and structures play in the piece's narrative, analyzing the piece's form, or noticing interesting features of a piece that you would like to explore theoretically—or all of the above! While this is a reflection and not a thesis-driven essay or paper, please write well and organize your thoughts at least somewhat logically.

(4) Exams (20%)

Two take-home exams will be given throughout the semester, due on the dates noted on the course schedule below. While the second exam will focus on the material covered since the first exam, music theory is a cumulative endeavor, so it will inevitably rely on topics covered previously.

(5) Composition project (20%)

For your final project, you will write an original composition of between 2 and 4 minutes. This project is an opportunity for you to put into practice the tools we have studied in class and see how music theory may (or may not!) apply to creation of living, breathing music. By Friday, 3/27, you will submit a plan for your composition that includes proposed instrumentation, identification of a compositional style that you hope to emulate, and (if desired) possible motivic or thematic ideas. I will happily give feedback on full or partial drafts of your composition if you get them to me by Friday, 4/10. The final draft of your composition is due on Friday, 4/17. Your pieces will be performed (or recordings will be played) in class by yourself, your classmates, and/or Shepherd students on Friday, 4/24. More detailed guidelines will be provided after spring recess.

Disability Statement

If you have a documented disability or other condition that may affect academic performance you should: 1) make sure this documentation is on file with Disability Resource Center (Allen Center, Room 111/adarice@rice.edu /x5841) to determine the accommodations you need; and 2) talk with me to discuss your accommodation needs.

Academic Honesty

In this course, all students will be held to the standards of the Rice Honor Code, a code that you pledged to honor when you matriculated at this institution. If you are unfamiliar with the details of this code and how it is administered, you should consult the Honor System Handbook at http://honor.rice.edu/honor-system-handbook/. This handbook outlines the University's expectations for the integrity of your academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process.

Working with peers on regular assignments is allowed, even encouraged, as long as the ultimate work is your own and everyone understands how and why they have gotten their answer. On the exams, consulting with your classmates is not allowed. On the final composition project, you may discuss general ideas and concepts with your classmates, but all actual compositional work should be your own.

Syllabus Change

This syllabus is only a guide for the course and is subject to change with reasonable advance notice.

Course Schedule

Unit 1: Course Introduction and Fundamentals Review

Week 1: 1/13, 1/15, 1/17	Course introduction and SMHRF Acoustics, intervals, consonance/dissonance Triads and seventh chords Diatonic phrase model and cadences
Week 2: 1/24 *1/20: MLK Day* *1/22: No class (out of town)*	Diatonic phrase model and cadences, continued 6/4 chords and more cadences
Week 3: 1/27, 1/29, 1/31	6/4 chords and more cadences, continued Principles of voice leading

Unit 2: Expanding, Combining, and Modifying the Diatonic Phrase

Week 4: 2/3, 2/5, 2/7	Embellishing tones (Ch. 16) Leading-tone chords and introduction to diatonic sequences (Chs. 17, 19) Analyzing across phrases: motives, sentences, and periods (Ch. 18)
Week 5: 2/10, 2/12 *2/14: Spring Recess*	Analyzing across phrases, continued: periods, phrase rhythm, and hypermeter (Ch. 18)
Week 6: 2/17, 2/19, 2/21	**Wednesday, 2/19: Exam 1 due** Diatonic sequences, revisited (Ch. 19) Tonicization (Chs. 20, 21)
Week 7: 2/24, 2/26, 2/28	Tonicization, continued

Unit 3: Chromatic Harmony, Modulation, and Form

Week 8: 3/2, 3/4, 3/6	Modulation to closely related keys (Ch. 22) Introduction to binary/ternary forms, operatic vocal forms, and sonata form (Chs. 23, 28, 32)
Week 9: 3/9, 3/11, 3/13	Introduction to sonata form, continued Modal mixture (Ch. 26) Neapolitan and augmented-sixth chords (Ch. 27)

Week 10 (3/16, 3/18, 3/20): Spring Break

Week 11: 3/23, 3/25, 3/27	Modal mixture, Neapolitan chords, and augmented-sixth chords, continued More on sonata form (Ch. 32) **Friday, 3/27: Concert report 1 and composition project plan due**
Week 12: 3/30, 4/1, 4/3	More on sonata form, continued Chromatic harmony and voice-leading (Ch. 30) Chromatic modulation (Ch. 31)
Week 13: 4/6, 4/8, 4/10	Chromatic modulation, continued Linear chromaticism and harmonic ambiguity (Ch. 31) **Friday, 4/10: Composition project draft due (optional)**

Unit 4: Extending, Stretching, and Breaking the "Common Practice"

Week 14: 4/13, 4/15, 4/17	Pitch organization in the 20th century: modes, scales, and sets (Ch. 34) Introduction to set classes and serialism (Chs. 36, 37, 38) **Friday, 4/17: Composition project final draft due**
Week 15: 4/20, 4/22, 4/24	Rhythm, meter, and form since 1910 (Chs. 35, 39, 40) Music after 1945: Minimalism, postmodernism, spectralism, and the rest (Chs. 39, 40) **Friday, 4/24: Composition performances**
Study Days/Finals Period	**Monday, 5/4: Exam 2 due**